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# DESIGN

Vol. 41

September, 1939

No. 1



CREATIVE ARTS • INDUSTRY • LEISURE • EDUCATION

DESIGN has expanded its field of editorial activity this year. It has gone into the east, out into the west, down into the south and scanned its own location in the middle west, to enlist the services of some of America's foremost leaders in the field of creative art to assist Felix Payant, our editor, in planning the editorial content of DESIGN. The 1939-1940 enlarged staff of advisory editors for DESIGN is as follows:

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College

We sent a questionnaire designed to enable these leaders to give their unbiased opinion of what the magazine might do to better serve the field of creative art, as well as to ask for suggestions regarding their preference as to subject matter. With the advent of the new school year DESIGN will be better prepared than ever in its 40 years' existence to serve the art teachers, students, amateurs, professionals and others who find inspiration and prospective material in its columns. These men and women, selected for their interest and experience in creative art in America, will enable DESIGN to offer a more complete, interesting and helpful magazine to its subscribers.



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By Felix Payant

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# DESIGN

Volume 41

Number 1

SEPTEMBER  
1939

FELIX PAYANT  
Editor

R. M. MOORE  
Bus. Mgr.

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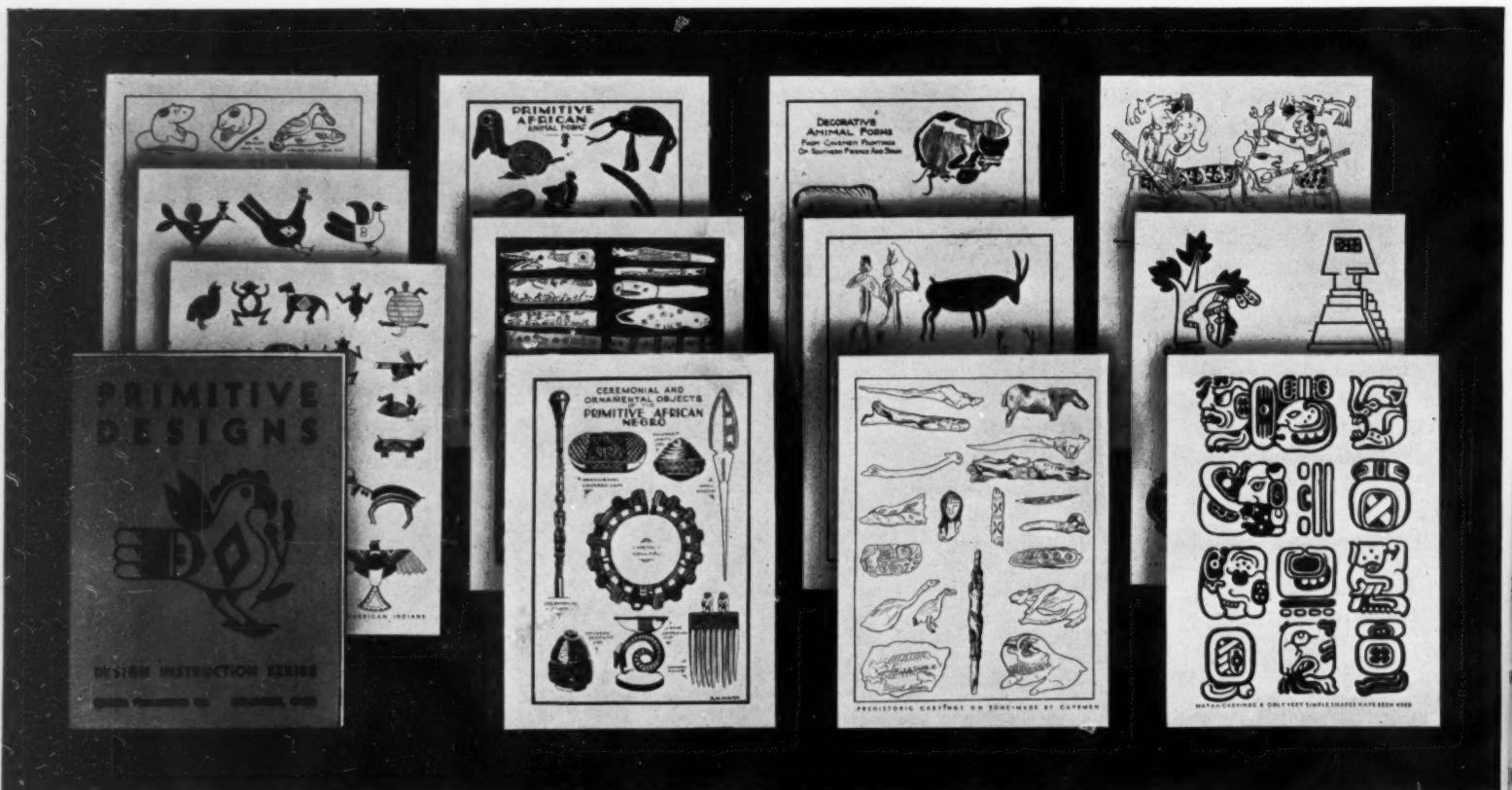
## Index for Volume 40 Now Ready

The index for volume 40 of DESIGN is now ready and includes the following issues: May, September, October, November and December 1938, and January, February, March and May 1939 (nine issues only). If you want a copy of the index for this volume please write to us immediately requesting it.

Regular ten-issue publication is being resumed with this September issue of DESIGN, which is number 1 of volume 41. The volume will end with the June 1940 issue as number 10.

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## CURRENT EXHIBITIONS

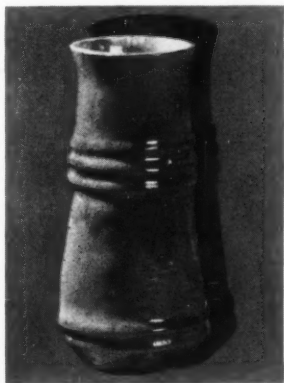
Among the interesting exhibitions now being held at the Art Institute of Chicago are the following: Costumes and Folk Art from Central Europe, Chinese Porcelains, "Half a Century of American Art", and "The Making of a Masterpiece" Toulouse-Lautrec and the Moulin Rouge. The latter is a comparison of the paintings of the Moulin Rouge which were done by Toulouse-Lautrec. A series of compositional diagrams will explain to art students and laymen the latent power of this great nineteenth century French master. Many photographs, lithographs and posters will be used to explain the significance of the painting "At the Moulin Rouge." The public is cordially invited not only to inspect these and other interesting exhibitions, but also to attend the free lectures given in the galleries on Sunday afternoons at 3 p. m.

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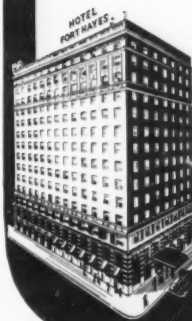
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361**

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BY FELIX PAYANT

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## **DESIGN PUBLISHING CO.**

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# LOOKING TOWARD THE FUTURE

We are happy to be able to announce, through this first issue of the new school year, that after a summer of reorganization and expansion we plan to present a larger and better magazine than ever before. We are happy, also, to welcome to our already very fine advisory staff an additional number of well-known leaders in art education. The names of these persons will be found elsewhere in the magazine.

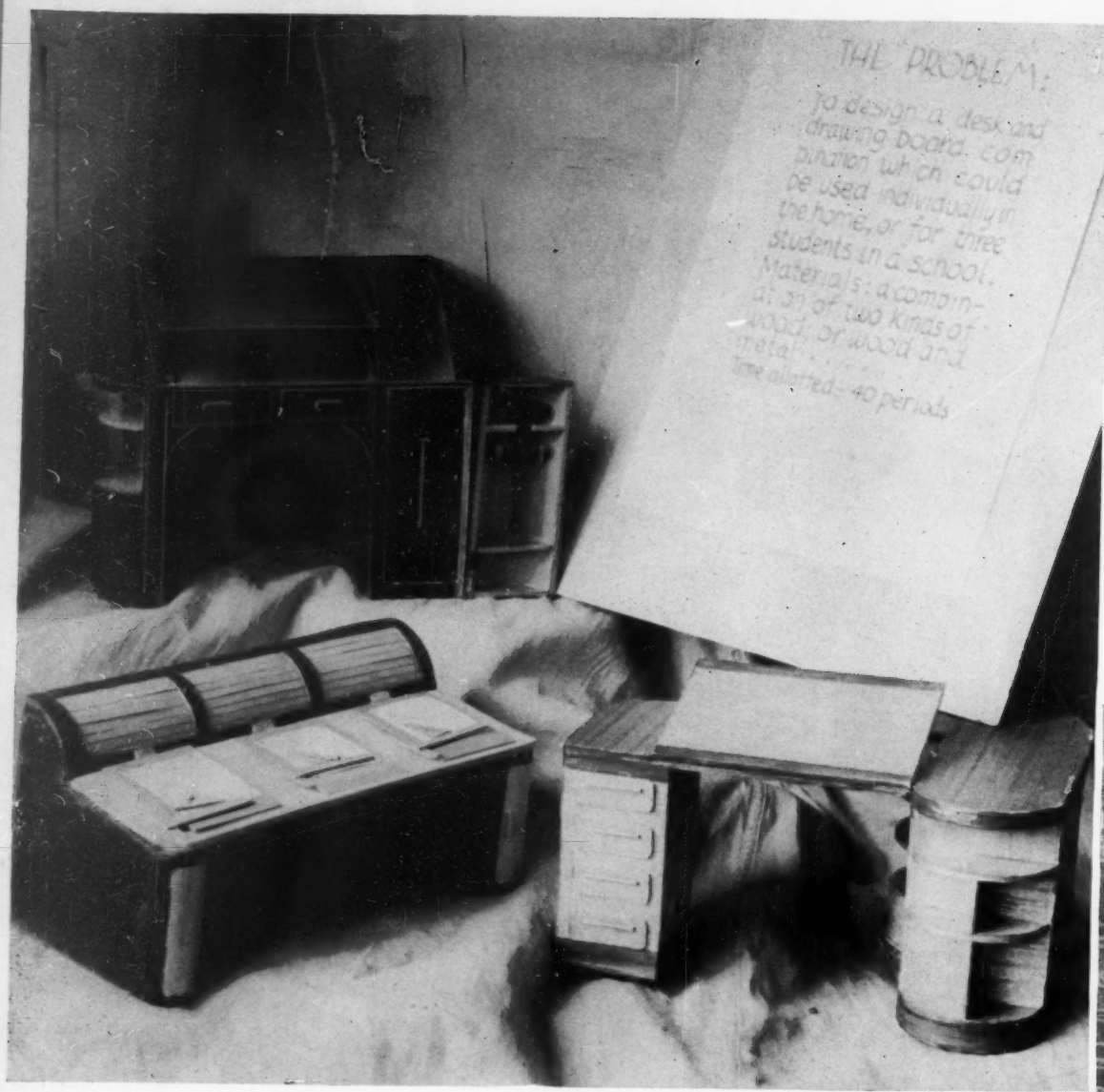
It has always been our policy to bring our readers the kind of material that will best give them an understanding of the growing importance of art in American life and education. Our present age obviously has an art expression of its own, and the average person has become keenly interested in the new place of design in the daily routine of life. There is little question but that the objectives of modern education call for a new set of values, new procedures, and a new kind of art in education.

In keeping with this modern trend, we will present in DESIGN, during the coming year, material that will follow the ideals of today's leaders in art education. We will include articles of interest to the growing numbers of amateurs who feel the desire for art experience. We will devote space to material pertaining to the most significant industrial designers of our time. The story of the changes taking place in form and color, the persons, methods and materials responsible for them, will form the basis for many interesting and educational articles. Because education has become so socially aware, many art forces not regularly included in the social program, but which nevertheless influence the art thought of our American youth and adults, will find appropriate places in our pages.

DESIGN in its new form will vividly present a wide range of intensely interesting art material, simply but dramatically presented, to bring help to all serious students of art. These include professional artists in search of new ideas, modern up-to-date teachers and educators who realize that art is now a basic factor in the educational program, and those beginning students whose life seems to call for more and more creative experience and understanding.

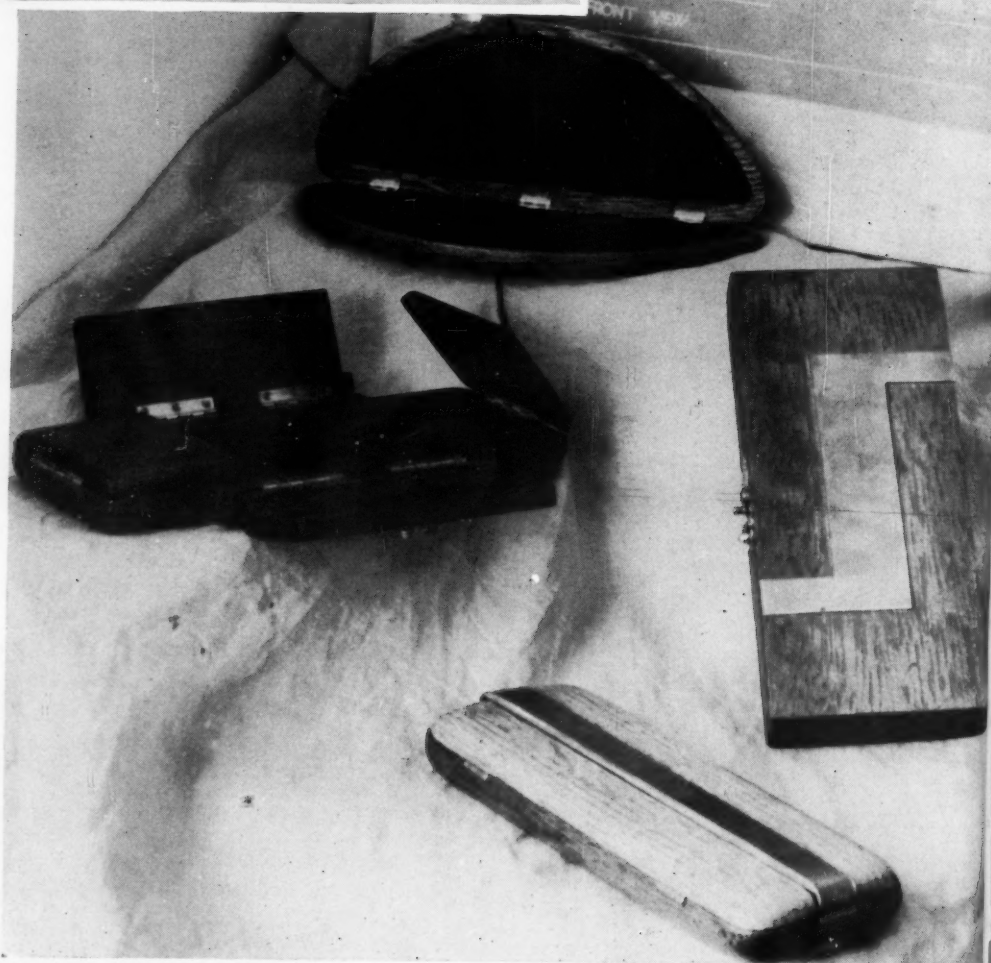
As we have appreciated the interest and support of our readers in the past, we trust they will cooperate with us in spreading the feeling for a wider understanding and enjoyment of art in America.

*Felix Payant*



Above are shown models for a combination drawing board and desk designed by the students of the Music and Art High School in New York City.

At the right are models for an instrument case designed by pupils of Edward Thomas Koehler, instructor of industrial design, Art and Music High School. Miss H. Rosabelle McDonald, chairman of the department.





# WE TURN TOWARD INDUSTRIAL DESIGN

The Industrial Design course is probably the most unusual of three interesting elective Studio Practice classes attended by Art students in their last two years in the High School of Music and Art. The course may be elected for a year or two, depending on the ability and interest shown by the student in the many phases of the course.

The combination of theoretical design, with the concomitant pleasure of seeing their designs materialize, is probably one of the reasons for the course being elected not alone by boys, but by girls as well. It is in this course that the adolescent student has an opportunity to correlate his experiences gained in the school's craft classes, which are required for all art students in the first three terms for five periods per week. Although certain new techniques are taught, and technical skills are nurtured in the shop, the one dominant theme throughout the course is Design, and its importance in successful Industrial Design.

Quite early in the course the students learn the significance of Design in relation to function and form; in fact the first problem ever given to the pioneer group a year and a half ago indicates the method of approach which has been followed wherever possible for nearly all succeeding problems. As it happened, the Supply Division of the Board of Education gave us sets of mechanical drawing instruments consisting of seven pieces. They also supply us with all the student's standard supplies; special equipment being purchased by the student himself. To get back to the drawing instruments, the whole consignment came to us individually wrapped in Manila envelopes commonly used as pencil cases in the elementary school grades. As the sets were given out, one by one, the students realized almost as a unit, that the paper containers could not last very long under the strain of continued use. They suggested that their first problem be the design of an instrument case to hold the parts of the set.

The first step was to analyze the needs that such a case should satisfy. In general it had to have interesting line, form and color. Because of the possibility of its being carried about, the set had to be compact, yet completely functional. Finally, the case had to have sales appeal: it had to have something about it that marked it apart and on a higher design plane than anything attempted before in the same field.

The second step was to discuss the particular characteristics of a case that would meet these general needs in a way that could be called successful Industrial Design. Before any pencil work was started certain physical limitations were set up: the designer was permitted the use of one or two materials for the case, and the inside was to be left either in natural wood or covered with material. It was also decided that although the design was to be made with a view toward mass production, an initial, or a design easily applied might give the whole case a more personal touch.

Once the program of requirements was written up by the class secretary, each student began making a series of rough sketches or studies. After every one had four de-

signs which he considered better than the rest of his ideas, the work was placed on the wall for a class discussion. One student at a time was asked to explain the ideas he had incorporated in his sketches. We feel that this not only articulates his studio work with that of his English class, but also gives him training in selling his ideas. His fellow students acted very much as a board of directors might, questioning, condemning, praising certain features in the layout, and finally voting for the one design which in their estimation met all the requirements of function and form set forth in the program.

Using these approved rough sketches very much as a Beaux Arts "esquisse" the students drew up a more careful sketch, studying in detail such essentials as proportion, line dominance, etc. When these more elaborate sketches were finally accepted at another group criticism, the student was ready to start a working drawing. The student is never held strictly to his sketch; if he can show cause for a change either in design or construction that improves his work he is permitted to incorporate this in his finished product. Because of the inexperience of these adolescent students we do not ask them to make their finished mechanical drawing of the object until they have completed the object. In this way the mechanical drawing will contain all the improvements that result from the practical experience with the materials used. The working drawing is more or less freehand, and contains a plan and side view with dimensions. It was not drawn to any scale smaller than half size in the particular problem of which we are speaking.

From the working drawing the students began the actual work of making the cases in our shop, which is handicapped, as are so many others throughout the country, by inadequate equipment.

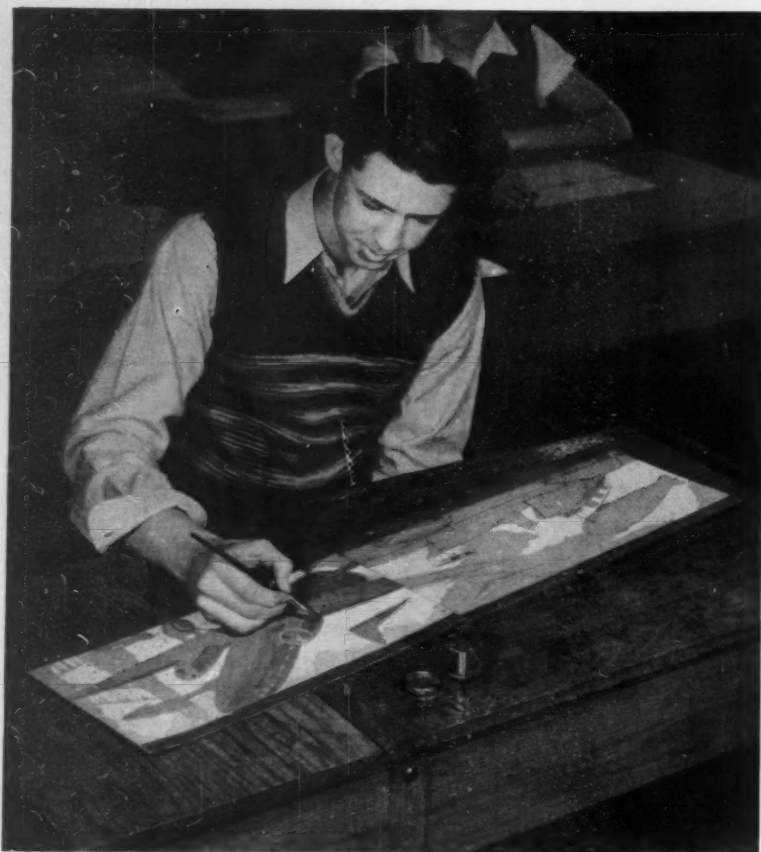
We will not go through a detailed account of the work of producing the cases; suffice it to say that with the exception of three cases the entire class of twenty-five showed a fine degree of similarity between rough sketch and finished object.

The next step was to make a careful and critical analysis of the objects themselves in a last minute check-up and re-evaluation before making the final mechanical drawing which would act as the working drawing if the cases were to be produced by some factory.

The final step was to make a series of renderings of the object in its natural setting; one in contour, another in wash and a third in color. These were to be used to show clients or sell the idea to a manufacturer.

Since the production of the instrument cases the students have designed and executed models of a combination drawing board and desk; a lamp for a desk in a boy's room; and a model of an art gallery that could be used for a school such as ours. In all these problems the class has followed the steps outlined in connection with the instrument case. There is no attempt at regimentation of ideas or control of techniques. Any visitor to our school will see as many solutions to the problems as there are students in the class.

**By Edward Thomas Koehler, Music and Art High School, New York**



Students Painting Murals

# ART AND PHYSICS

**By T. Van Voorhees**

Head, Dept. of Arts and Crafts,  
Shortridge High School, Indianapolis

Photographs by Robert C. Grubbs, Physics Department



There have been hundreds of murals painted on the walls of school rooms in hundreds of different ways—each one, according to the creators, one of the best. Such murals present a wide variety of subject matter, method, and material, some appropriate to the rooms which they decorate, others inappropriate. Some have huge figures, heroes of the past and present that literally jump out at one when he enters the room. Then there are others which serve not only as a wall decoration but, by presenting a visual story of an appropriate subject have genuine aesthetic value. One of the physics teachers at Shortridge High School and I fell to discussing murals and the possibility of having some of our art students decorate the walls of the physics laboratories. On the latter type we were both agreed.

There are two connecting laboratories in the department. The murals for the two should be related as to style, color and subject classification. What about the choice of a subject? We might, we thought, become very technical and make a diagrammatic story of the high-lights of the development of electricity—Franklin's kite, Galileo's frog leg experiment, the Leyden jar, Bell's telephone and Marconi's telegraph—providing our artists were professional, but the class which would design and paint the murals was made up of ninth and tenth year high school students, and their knowledge of design and drawing was limited. We sorted over subject matter and selected "Transportation" for one



laboratory—a subject based on physical principles and yet capable of being represented in forms with which most fifteen-year-olds are familiar.

"Communication", which would be a much more difficult subject to represent, we decided upon for the second laboratory. By the time the class had completed the first, they should be better able, we thought, to handle this more difficult subject.

We went into the class which was then in session to find out what the group thought of the idea—"How would you like to paint a mural?" was the question put to them. Eyes danced and hands went up, thirty pairs of them. We talked the thing over. It would not be an easy job—this painting of nineteen hundred square feet of wall space with a permanent medium in a design that would add to the beauty of the rooms. There would have to be a great deal of research into the means of travel of the past—the mechanics of travel, its history and its romance—before we could even begin to sketch the design.

But youth is ambitious, and the task was started. Wall space was measured and an accurate drawing of the space was made to scale. Now, to get thirty individuals all to work on one design and still have it harmonious calls for a definite plan. In order that all might actually help with the painting of the finished task, the style must be within the technical ability of each one. We decided that overlapping silhouettes carefully arranged and painted in close values would be the solution.

Research began. Children's booklets, public library books, magazine pages, almanacs, encyclopedias, and dictionaries began to appear. Never before had these youngsters been so conscious of the means of moving objects and of carrying passengers. Each student working individually developed his or her own ideas to designs, made to the scale of two inches to the foot. The wheel, the most important discovery in the scientific progress of man, became the central unit around which representations of its development were arranged. Some youngsters were students of the earliest civilizations; some were more interested in the middle ages. Some were interested in wheels, some in boats and ships, and others in aircraft. Soon the travel of the past and present took concrete form. The best ideas were selected and organized for the working model. They were drawn, traced, arranged, and redrawn. The model took form and color. The silhouetted forms painted in flat tones of close value gave a feeling of perspective with foreground, middle distance, and distance. The romance of travel was caught in a definite pattern of forms and, as one studies these forms, he sees coming in procession from out of the dim past, the ancient hunter bearing his burden on his back; the dog and donkey, first beasts of burden, lightening man's load; the camel caravan moving across the horizon, echoing the traffic of Eastern riches; the Egyptian slaves straining in the harness, the huge stone grinding slowly over the sands, wooden rollers helping. He sees the roller be-

come the slab wheel, developing into the battened wheel and becoming one of bronze. The chariot, the cart, the carriage, the train and the automobile are born. From the primitive raft comes the dugout canoe. Then follow the boat of the Nile, the Phoenician ships, the Roman galley, the Spanish galleon, the clippers, and the Queen Mary. Out of the dreams of Leonardo, the Montgolfiers, Bleriot, the Wright Brothers, and Glenn Martin grows the aeroplane by which man now crosses the continent in a few hours. There in form and color unfolds the romance of transportation. This small model of our mural gave us confidence, and on the wall space we could visualize the final work.

Each silhouette was drawn full size on wrapping paper and each was placed in its respective place on the wall with Scotch tape. These might be moved a bit to help the design. When all were in their proper places, a pencil line around them gave the complete cartoon on the wall. Each student placed his own work. Each must cooperate definitely with his neighbors for the good of the whole group.

All that remained to be done was the filling in of each silhouette with its proper tone of flat wall paint. Five values were mixed and each labeled. Mary, Doris and Jack set to work with brush and paint and the areas were filled with color. The lower parts of the design, which represented the most important ideas in the history of transportation, and the ones which should appear in the foreground became a gray brown hue of middle value. The next step became neutral gray, a bit lighter, the next a cream gray of lighter value, the fourth a cream gray of still lighter value, and the background a cream.

When it was entirely completed, individual names were signed in a narrow brown border below each student's work.

One would suppose that after the first mural was completed, the enthusiasm would disappear, but this was not the case. Transportation gave way to "Communication" in the minds of our youngsters. Research was renewed. Each made a graphic representation of his or her ideas on a scale model as before. The romance of the communication of man's thoughts and ideas was caught up in paint where others might study and enjoy.

As a project for the development of thinking, organizing materials, and gaining experience in the mixing and applying of pigments, there is none better. To plan a piece of art work and watch this plan develop into a reality, gives a sense of satisfaction almost impossible to equal. To realize that the project is to remain as information as well as a room decoration for years, gave an impetus to the ambition of the students which I have never before seen. They worked with such a fever of enthusiasm that it was difficult for them to leave when the time came each day when all were expected to leave the building.

The age-old problems of art had been studied, not piecemeal in a series of unrelated tasks, but with a definite and practical objective realized by the students.





Clay plaques made by pupils of Oma Strain for use on division pages of their school annual.



## CLAY PLAQUES IN

The art department in my school is held responsible for the art work in the school annual. What are the problems involved? Eventually, the book was planned as follows. The cover was to carry the title and year on the backbone, and an Indian border stamped on copper fabricoid with a black over rub. The lining papers were to be of copper-tan rough stock printed in a copper-red Indian all-over pattern, and the body paper stock was to be ivory enamel. The title pages, etc., would carry small geometric Indian designs in copper-red and black. Division pages were planned in buff enamel, and were to face an ivory page carrying a vertical border bleed-off in copper-red and black, of the same design as the cover border.

It was recommended that the division pages use photographs of designs modeled in clay. To preserve a unity in the mediums the emphasis was to be on geometric lines underlying the relief designs. To stress this abstract quality, all compositions were first planned on the same system of construction lines. Twelve students worked on the year-book art, but this limiting of their designs did maintain a similarity throughout.

The use of clay permitted a number of things:

1. More than one person might work on a plaque, especially in the first stages. The design and modeling need not be done by the same people. Deadlines justify this, I think.

2. The work was accepted as part of the projects required for full credit, composition and modeling each delineating a specific idea. The students electing to undertake the work carried the quality of their product far beyond that of the class as a whole. The grade received was a further advantage. Even the student who became bored, though otherwise a good student, might show no compunction about quitting. Adults are influenced by salaries, and students by grades. I do know there is a type of capable student who is chiefly concerned with self-promotion, and publicity—which includes grades—spurs him on to finish, as does the wish to avoid pain, which includes the lack of grades. Emphasis was placed on signed work—one should not sign anything of which he was not proud, nor give anything into the use of others until he could sign it. This led to complications. The staff photographers wanted to sign their photographs as in the rotogravure section. Apparently an appeal to vanity is more contagious than an appeal to the "carry-on" part of one.

3. The use of modeled clay figures had not been tried previously in our school, although clay puppets had been photographed very successfully. I counted on the glamour of the untried technique to furnish sufficient motivating force for a satisfactory completion.

4. In most art classes, pupils vary highly as to ability, age level, and previous experience in art. The student who chooses to do the harder piece of work, even under these cir-



Clay plaques made by pupils of Oma Strain for use on division pages of their school annual.



# SCHOOL PUBLICATIONS

By Oma Strain, Norwood High School, Norwood, Ohio

cumstances, is usually more capable, needs less pressure from the teacher, has a longer working time between criticisms, and works overtime for fun.

The limitations set to aid unity throughout the art work did not appear to hinder individuality in any way. Besides the geometric understructure, similar proportions were used, although the scale of work was decided by the student. A trial photograph of the first plaque revealed many surface variations not apparent in the clay model. As a consequence, the last plaques were scaled much larger.

The particular system of construction lines we use cannot be clarified without a demonstration and the opportunity to experience under guidance. Beyond a similarity of design structure, it does accomplish two things:

(a) The student with more ideas than aggressive courage who often sits and looks helpless because he does not know how to start, soon gets off to an understandable composition with this teaching help. His increased confidence helps his independence and the teacher's nerves.

(b) The student who has more aggressiveness than natural sensitivity to design, also arrives at a composition with unity and variety, whatever may be said about the quality of his draughtsmanship.

The disadvantages of such a project under these circumstances are:

1. Time required. No yearbook is worth it to an art department. The first plaques required on average of one hundred to one hundred twenty-five working hours for the modeling alone. More than half of this was spent in making the surface suitable for the searching eye of the camera. Clay appearing absolutely smooth to the seeing eye takes on the appearance of a quick sketch by Jacob Epstein when photographed. The student who designed four plaques and modeled three, cut down her working time on the last to thirty-six hours, including the composition. Her technical skill improved with the speed.

2. The buying public had no comprehension of the work involved. This resulted in some very indignant art students. Since this took the form of righteous bragging, eventually the number of visitors coming to see the originals and the casts showed a decided increase. Perhaps this is not an argument against, after all.

These students whose observations of a student year book included other than their own pictures, made these two criticisms: "It's so kind of plain," or "Not cute." Time softens such blows, and the 1939 staff argued for something "modern" like last year.

Most of the desirable effects of such a project are unforeseen by-products. I list these:

1. A wave of enthusiasm for modeling in any shape or form swept all classes. Two out of three pupils elected

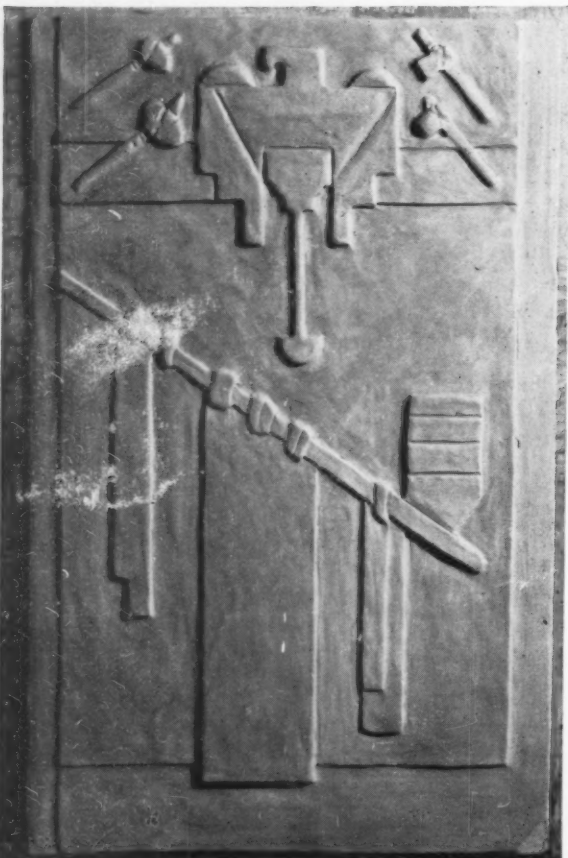




modeling for their choice of an original problem. Space and supplies are so limited that modeling has been staggered through the courses so that one class was always working in clay up to May first.

2. The plaster duplicates were on exhibit only at the high school for a period of six weeks. One student sold three copies, and another student sold nine. After the first ones cast in class, they had no help, but did the work after school on their own responsibility.

3. Three of the models have been painted and framed and hang in the back of the art room, where they continue to exert an influence on new students. The color was necessary because of visibility of detail.

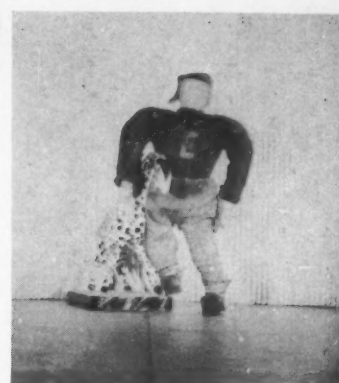
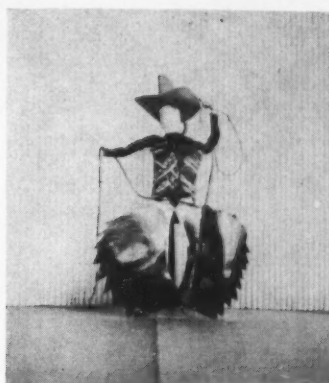
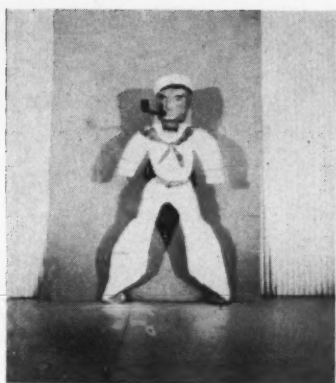
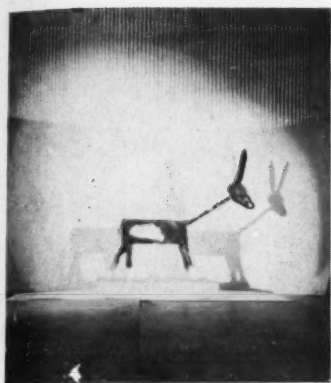


4. The last result is the most important, though it affects but two students. As in most systems, good students registered in the academic course cannot manage art in their schedules. Two academic students elected art for full credit two periods daily in their senior year. Both girls rated high scholastically, and were attractive, charming, healthy, and ambitious. One has chosen to major in art at college; the other has entered an art school. As the possibilities in the art vocational field widen, it is encouraging to see such pupils going on after their public school experience. Each attributed her decision to her work for the yearbook, chiefly when she saw how much art principles mean in the publishing field alone.

So much stress has been placed on the therapeutic value of art for the student maladjusted mentally or emotionally, that it seems to me sight has been lost of the potential artists among the normal happy and intelligent group. Possibly the choice of these girls justifies the work of the yearbook, even though it occupied too great a percentage of time and energy in the department. One cannot predict the influences or the influenced.

Illustrations on this and preceding pages show how the pupils of Norwood High School, Norwood, Ohio, produced interesting division pages for their school publication. In order to have a new and novel effect, it was decided to use photographs of clay plaques as illustrations on the division pages. As a result the students not only produced an attractive school annual, but a great deal of interest was aroused among the students in the possibilities of using clay. Emphasis was placed on signed work. The students were introduced to an entirely new field of art activity and while the project involved a great deal of time and many problems, the undertaking as a whole was considered highly successful from an art and educational point of view.





Toys made of waste materials in Public Schools, Des Moines, Iowa

# AN EXPERIENCE

By Kenneth J. Arisman

In all the various fields comprising the educative process, we in the Arts are in the peculiarly enviable position of having at our complete disposal, all the other Arts and Sciences in their adopted form, adopted in the sense that we may embody them for our own use to serve our own ends.

We have been criticized, and often rightly so, for not having taken advantage of our plastic position. In all fairness to these critics, we are aware that we have educational values peculiar to our subject that are not brought out by fusing too deeply. Often we can work very well with other classes to the advantage of our own students and the school. We must, of necessity, do more in the way of constructive thinking and planning with our students to bring out the hidden values that are not generally recognized by those ignorant of the true principles behind the creative arts.

It is becoming increasingly more important that we remove much of the "Hocus-Pocus" from our Art processes and simplify our tools and equipment to the point that they might be identified with the ordinary equipment and supplies around the home. It seems valuable that our students must see more of the values in the ordinary everyday materials as well as see the great possibilities for turning them into art forms. We, all too often, seem to feel that we must have the best of materials and supplies or we are not able to show our work to its best advantage. We do not seem to realize that the values we had hoped the child would receive are often a salve for our own ego's. We are all too much aware of results and are prone not to think of the human values involved.

This unit is the result of an attempt at pupil-teacher planning. We had been searching for a more functional means of using these ordinary materials and tools. In helping to find a means of identifying our problems with life and its materials and supplies, we divided the class into committees for a complete study of these problems. Finally, one of the committees suggested that we collect all the materials and supplies left over from past years and convert these waste materials into a form limited only by the materials alone. We soon accumulated a vast amount of materials of a rather doubtful origin. Some of these materials were, to list a few an old pair of shoes, wire, an ancient smock, a variety of buttons, a section of an automobile tube, hemp rope, an all-day sucker stick, and the usual collection of debris commonly associated with teen-age youngsters' pockets.

Most of the pieces that were made by these students were toys showing a great amount of originality and inventiveness. Before the unit was concluded, many of the

youngsters expressed the desire to have drawings of the work of other members of the class. It was then suggested that we have them photographed. When a committee investigated this possibility, it was found much too expensive. One member of the committee then ventured the opinion that we might do our own. On examination, it was found that these fourteen-year-olds had had little experience with a camera. The means and the resources of the children were limited, but the educational possibilities were so great that the instructor accepted the financial responsibility and furnished the camera and the film.

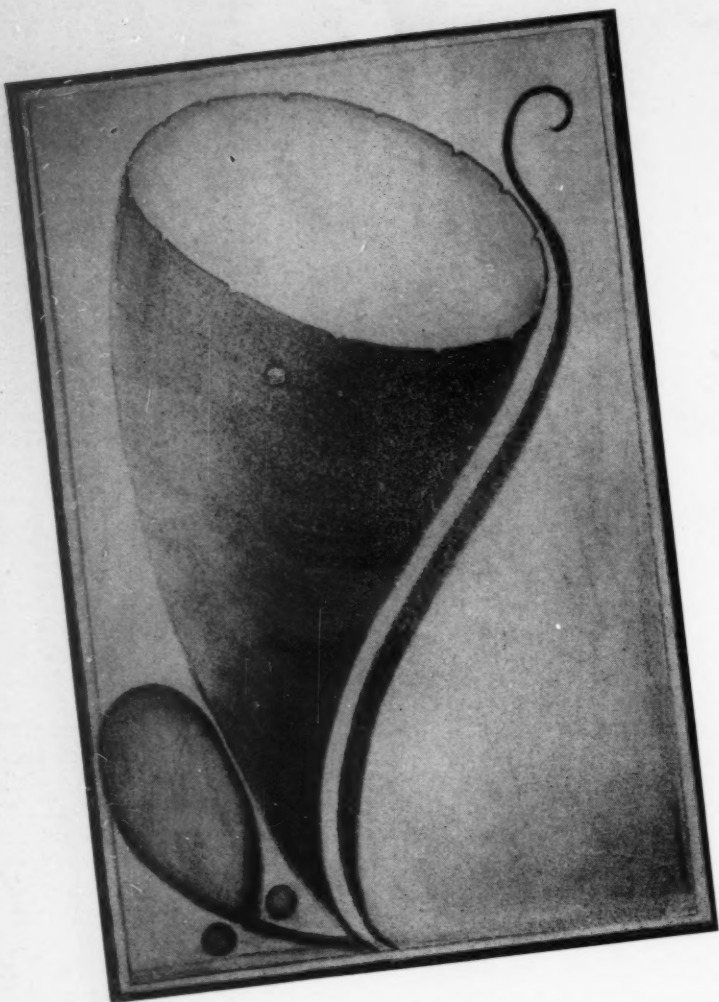
The group accepted the responsibility of finding information on photography from the science department and elsewhere. They studied modern photography in our files as a means of departure. Books were borrowed from the library. Soon we began to hear talk of lens action, lighting, timing, shutter actions, focusing, use of the finder, exposures, loading the camera, cleaning the lens, use of the diaphragm, effect of distances, holding the camera, interesting subjects, and a multitude of other factual information. It developed into a scientific study by these student committees that involved much more than the art class. The unit had a marked effect on each child.

The camera used for the actual photographing of their toys was an ordinary folding camera such as some of us use for our every day use. It did not have a special lens for close-ups or a timing device; just an ordinary camera. It seemed to be more of value, educationally, not to use the special equipment.

In photographing, the two committees arranged their toys to suit themselves. They played lights on them from various angles to serve their own ends, decided on the time of exposure, distance of the subject from the lens, and took the picture. Some of the results that you see here as illustrations for this article are results of the children's work. In these photographs you can see very easily some of the errors that they have committed which have now been corrected. Perhaps in the future we shall be able to develop our own pictures since we now have a dark room at our disposal.

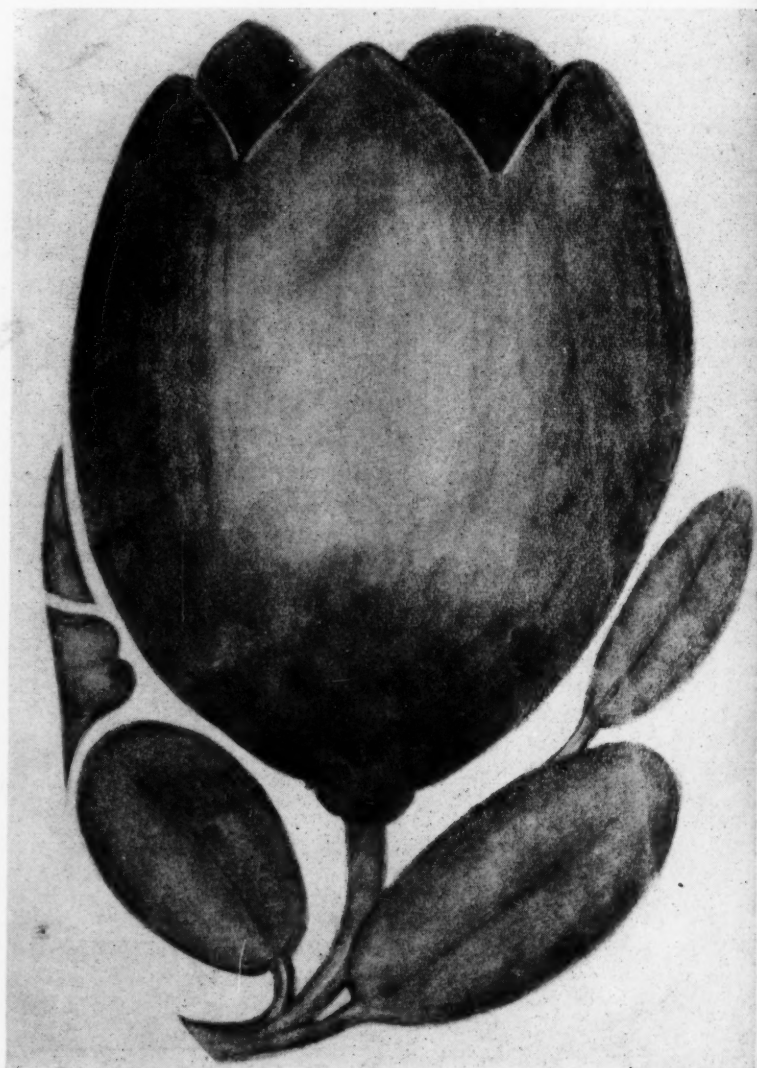
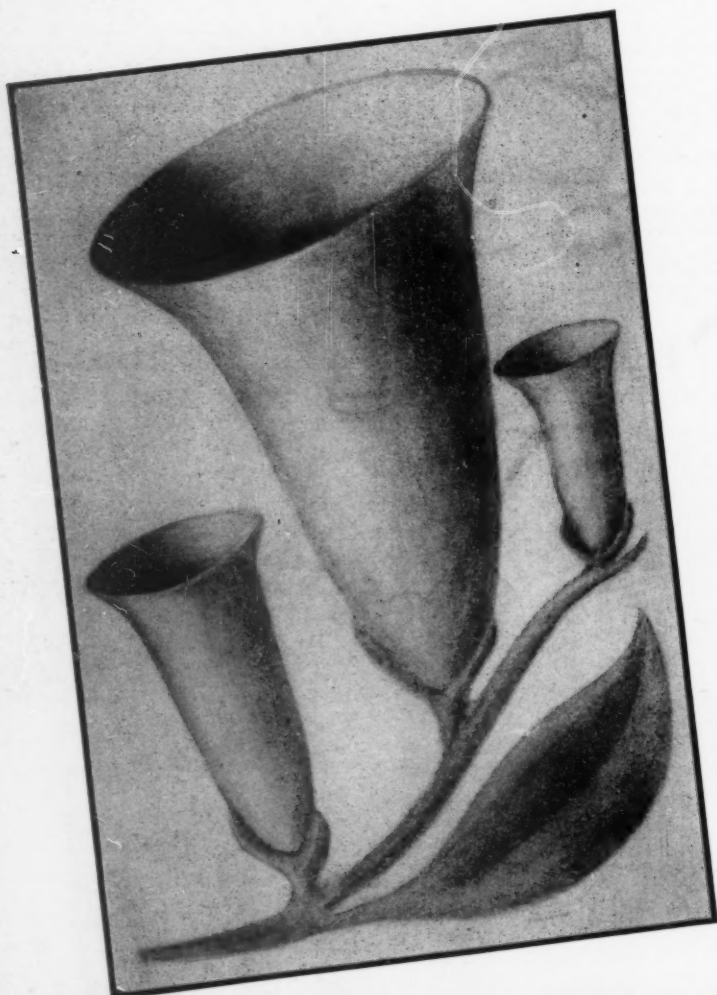
In the way of summary, I might list the following statements:

1. There was a break from prettiness to character by using these homely materials and tools.
2. The subjects touched their very lives in a rather novel manner.
3. The students mastered ideas of their own.
4. They developed an awareness to common tools and equipment.
5. They found a vital interest in a new form of craft work.
6. It offered a challenging experience.
7. It was a socialized procedure based on interdependence.
8. It fostered development of new ideas and interests.
9. Provided scientific study and procedure.



*It is easy to make effective designs by  
using simple geometric flower forms*

The bold design units shown on this page were made by using charcoal, a sponge rubber, and a kneaded rubber. Emphasis was placed on beginning with simple geometric forms and using only slight variations. The illustration below shows an ovoid form placed in an oval area with few subordinate leaf forms serving to repeat the oval.



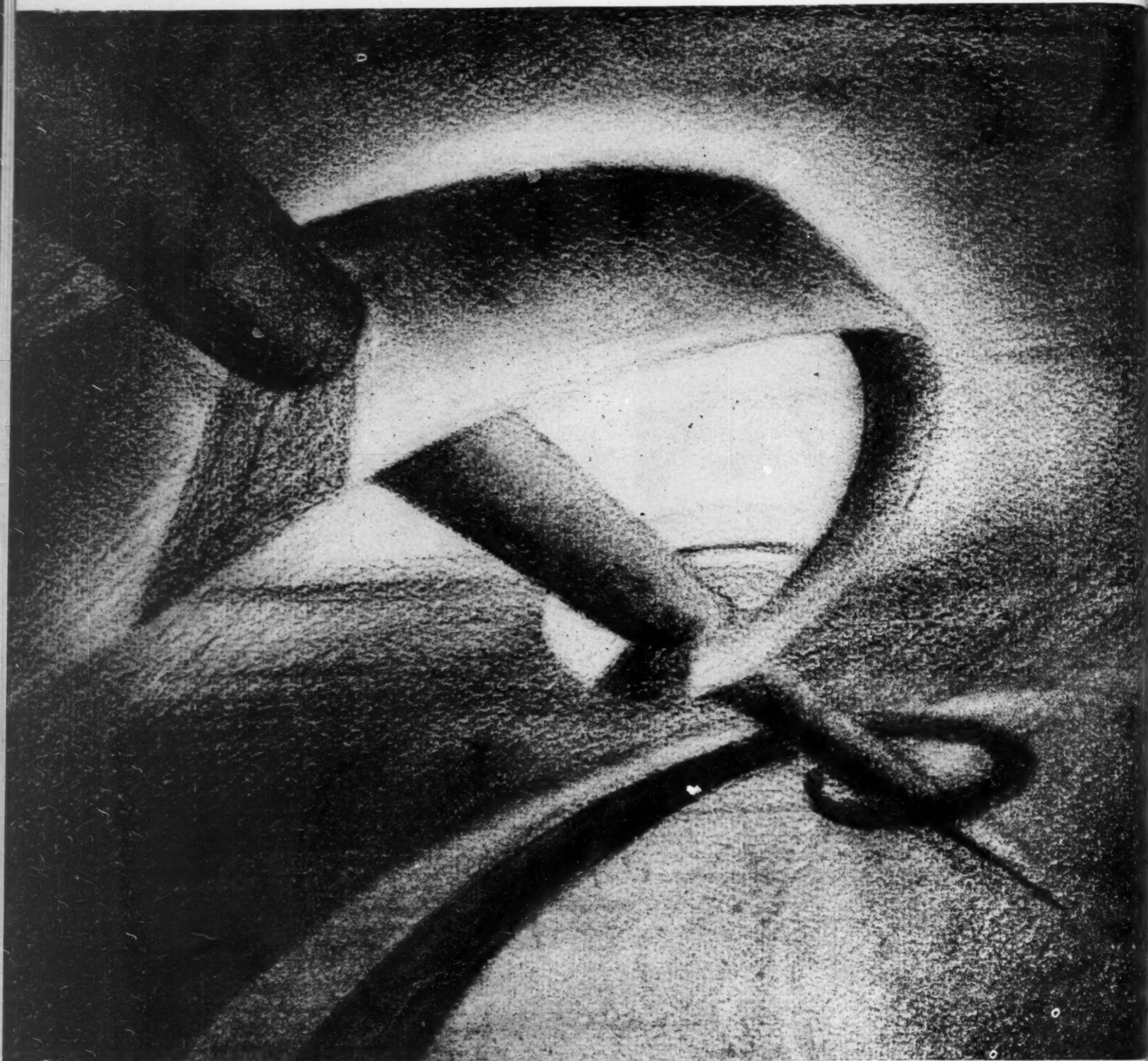




The bold all-over design shown here was made in charcoal using the same materials as mentioned on the opposite page. It evolved from the unit shown at the left. The unit is a flower form developed from a modified cylinder.

# SUNSET ON MARS

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This design was inspired by the clavilux and was made by a pupil of Carolyn S. Ashbrook, Instructor of Design, Pratt Institute. Method is described on the following pages.

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**By J. Minnotte**



# INSPIRED BY THE CLAVILUX

By Carolyn S. Ashbrook, Pratt Institute, Brooklyn

Seeking for a new stimulus to color expression by which freshmen students in the Fine Arts Department at Pratt Institute might be helped to bridge the chasm between color theory and its real use in creative design, the writer attended a Clavilux recital by Thomas Wilfred at the Art Institute of Light, Grand Central Palace, New York City. Her own reaction was not only one of great enjoyment of the amazing color in form and motion, but a reaction which stimulated the imagination.

Here were possibilities that stirred one to create rhythms of his own with the whole range of the rainbow to work with. Here were abstract and semi-representational forms woven into patterns, some suggesting objects in the world of nature, and some far removed from reality, making the observer build up his own meanings. All were made out of light, which broke into colors of every conceivable relationship. This was what the writer was looking for.

Through arrangement with the Art Institute of Light, a private recital for our students alone was schedule during the period of an afternoon class session. An esthetic experience in beauty and color was our only intent. No thought of assignment was in the mind of the teacher or the class beforehand.

Mr. Wilfred happily uses the term "recital" for his programs, rescuing it in the mind of a student audience from the idea of a "show." Like its musical counterpart, the recital was dignified and impressive. It was played from a hidden console, the small hall being entirely dark as a completely abstract number opened the program.

To a great screen, by means of powerful projectors, light was thrown, in front of which patterns evolved, forming and reforming, swinging through orbits that gave them definite three-dimensional quality and introducing color in great purity that changed by each movement into every imaginable tone. For a student of design, the fine balance of forms and the definite recurrence of themes were very satisfying. Especially effective was the use of white, made intensely beautiful by enveloping colors of rich deepening tones. Music was introduced only when and where it enhanced the meaning of the compositions, and always as an aid to the feeling rather than an expression of it. Otherwise the program was entirely visual. "Study in Rising Forms," "Rhythm in Steel," "Chorus," "Abstract—Op. No. 102," "City Windows," "Horizontal Study." These were some of the titles. That the abstract compositions seemed to us to be the best medium to express the message of light was agreed in discussion later.

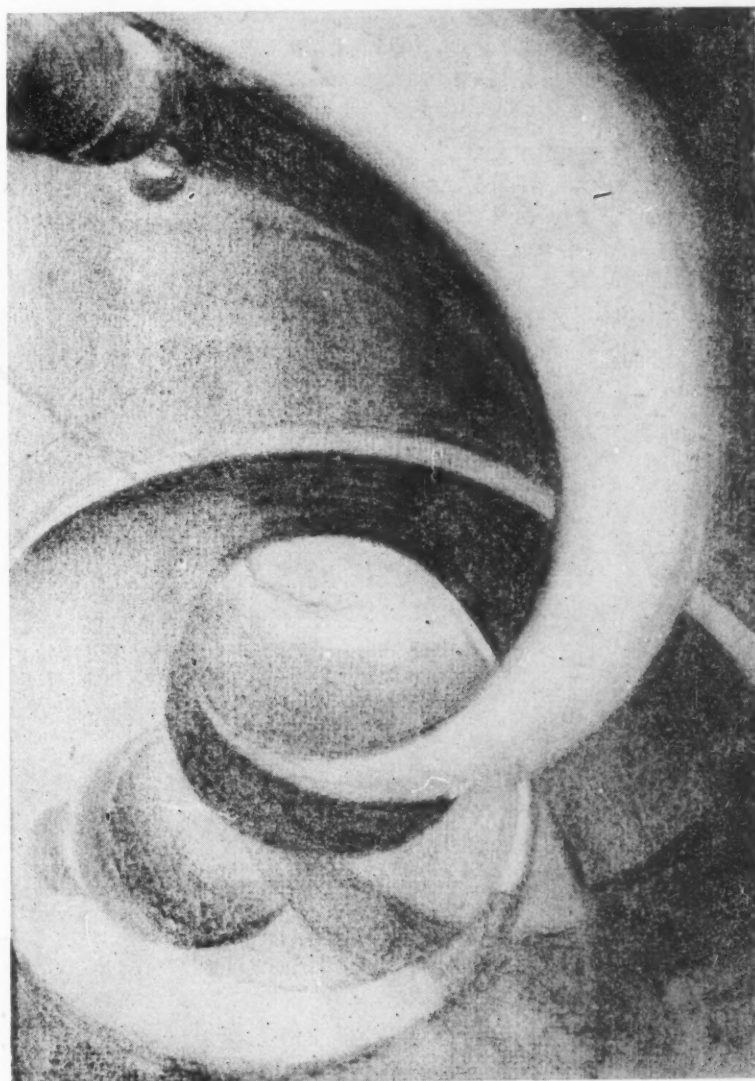
As the recital, together with the trip from Brooklyn to New York and return, took the entire three hours allotted for the class, the next meeting for the group was one week later. At that time the recital was brought up as a subject for discussion, and the first suggestion of using the experience as a basis for designs was introduced by the writer.

At first thought, the young men and women expressed considerable doubt as to their ability to translate the mobile light compositions with immobile media into static terms. But as the discussion—abstraction versus representation—continued, and as the distinctive characteristics of Lumia (the word for the art of light as music is the word for the art of sound) as a medium were more fully understood, some interesting ideas began to develop.

Distinctive qualities of the light media to be striven for were finally summarized by the class as Movement, Volume, Transparency, Color and Depth in Space. The introduction of dominant and subordinate motifs, abstract or concrete as they wished, demanded a unity of forms. We worked for as great simplicity as possible in these. The elements of good design were considered, with which the pupils were familiar in their other class work. A basic pattern was begun in charcoal, the most mobile of the black and white mediums. The color came later.

## MASSES IN SPACE

James Potter





**CYCLES**

Fred McCarroll



**ABSTRACT "MONO"**

Brad Rhodes

One unvarying rule was laid down at the start and agreed to by all: Our compositions were not to be reproductions of Mr. Wilfred's, either in subject matter or design. They were to be inspired by them, but our own expression; therefore original.

After the initial struggle, the students discovered their own ideas going forward with ease. They also saw to their surprise that they could create a set of forms as interesting as some on the screen. They discovered too that many limitations are put on the graphic artist in translating from the mobile medium of lumia to the static painting, thereby challenging their imaginations.

To increase their freedom, we allowed the use of any medium and technique. Tempera, with which the class was most familiar, would not for some become light and diaphanous, or lend itself to be modeled. Transparent water colors succeeded better for some pupils, though this medium was found to lack in volume. Chalks and pastels yielded the largest number of "light" qualities, so were adopted by many.

In expressing such radiant color and movement of forms, no hampering of a set color scheme could be tolerated. But as the class advanced in their designs, they found a need to harmonize many intense hues by means of overtones, giving the illusion of depth—which is so outstanding in all the lumia compositions. A sense of deep, deep spaces, where forms grow faint and disappear miles beyond, is something to try for in contrast to the flat patterns with their predetermined color schemes of other class problems.

The first actual work—that of creating the black and white designs and experimenting with the techniques of the color mediums—was done in class. Later the problem was perfected as a home assignment. Before completion there was a class display and discussion. The variety of subjects chosen was noticeable. As pastel was the easiest medium and expressed the most, it was found to have been used oftenest. Though tempera was the most difficult, a few had harnessed it so well that they produced some of the best compositions.

At this stage, the naming of the impressions was considered. Curiously enough the pupils discovered that they

were not working **from** a subject, but **toward** it. Some favored the name "Abstract." Others evolved a special name fitting the quality of their pattern. "Flower Serenade," "Storm Clouds," "Flame," were some of the nature subjects. Others treated abstractly received such titles as "Illusion," "Cycles," "Conflict." The names they chose were retained in every case.

Though each student made but one design, the entire results of the experiment were easily grasped by all. Each had used a large number of tones of the hues, thereby increasing his own color vocabulary.

In the usual first year problems, a few values of a few colors seem to be as much as the pupil can handle. In opening the door to the full spectrum with this project, he found he had, without long preparation, created something beautiful and that gave him confidence in himself.

Color study being a one term subject, the assignment gave about one hundred forty-five pupils, or those of two different terms, an opportunity to participate in this problem, each class attending one recital. The first term group made their compositions at the close of the semester's course; that is, after they had designed other problems. The second term group designed theirs as their first color assignment. I consider the last group to have succeeded better. Perhaps it was because there were no ghostly theories to haunt them. Many students got excited over their own patterns and did not mind how long they worked if they progressed, just as we all act when we succeed. And the teacher learned much, also.

The possibilities of such stimulating programs as the lumia recitals offer as subject matter for students has proved itself exceedingly valuable. Fortunately, since recitals are given on tour, students in other parts of the country may have this experience. The teaching of color has needed such inspiration where the source of all color—light—plays with the spectrum for our enjoyment.

The value of an esthetic experience as a preparation for creative color expression is to the writer the chief result of this experience. The translation of an experience from one art medium to another is worth while. Translation requires abstraction. Such thinking is bound to develop originality, which is the only power worth preserving.



## The Mourning Scene



# JUAREZ

Reviewed By Elias Katz

One comes away from seeing the film "Juarez," starring Paul Muni, Bette Davis, and Brian Aherne, with the conviction that a magnificent theme can be expressed in magnificent pictorial terms. The plot is the struggle between democracy and benevolent despotism, with democracy ultimately triumphant. This struggle is expressed in dramatic lighting effects, in vast panoramas of men and battles, in outstanding characterizations, and in fine visual design on the screen.

"Juarez" tells three stories. There is the story of insidious intrigue by which Louis Napoleon III, Emperor of France, tried to seize the land of Mexico by putting a puppet emperor on its throne, over the heads of duly elected representatives of the people. Secondly it tells the tragic fate suffered by the puppet emperor Maximilian and the empress, Carlotta. Maximilian was executed by a firing squad in Mexico. Carlotta became insane in France, after Louis Napoleon had withdrawn support from Maximilian, and had refused to help him. Finally, it tells the story of Benito Juarez.

Born in poverty of illiterate Zapotecan Indian parents, Juarez was soon to follow his magnificent destiny—to become the "Abraham Lincoln of Mexico," by liberating the downtrodden people and giving them the right to live in freedom and happiness.

In 1864, Napoleon III sent Maximilian von Hapsburg, Archduke of Austria, to rule the puppet state of Mexico. "The Golden Archduke" was found to be a man who in all sincerity desired a good life for his subjects. To some he

represented Quetzalcoatl (so beautifully portrayed by Orosco in his murals at Dartmouth College), the god who had sailed away in the sunrise and had promised to come back. To the inexorable Juarez, who had been elected president by the people of Mexico, Maximilian represented foreign aggression—despotism, however benevolent, had come back to subjugate the Mexican people.

Juarez fought back. When his army was defeated, he took to the hills. His defeat would have been final, if Louis Napoleon had not withdrawn complete support from Maximilian when final victory was assured. One price that Juarez' victory called forth was a bitter one—the execution of Maximilian, who had proved himself to be a noble character.

This portentous conflict is revealed in pictorial imagery of great strength. How masterfully each scene has been consciously composed to convey its fullest meaning can be seen on examination of the "stills" which are available from the film. Without exception, each still is outstanding in lighting, grouping, in characterization, and in symbolism. Unfortunately we can reproduce only one still from the many.

As for directing, we have rarely seen such intelligent use of varied rhythms, of slow moving tempo followed with quickly speeding scenes, of camera angles which truly reveal the subject to full advantage, and of lighting which is worthy of the Old Masters in quality.

(Distributed by Warner Brothers).



TABLE DECORATIONS AND FAVORS MADE BY ROCKFORD HIGH SCHOOL STUDENTS

# THE STEEL PLANT

**Floy E. Dentler, Senior High School, Rockford, Illinois**

A novel table decoration and a set of individual favors were designed and made by a high school art class. Inexpensive and scrap metals served as the media for the project.

Steel and brass shavings were obtained from the scrap pan of an auto mechanic's bench. Shim stock brass, steel and copper, and aluminum foil were found to lend themselves to the making of small folded and rolled designs. These materials may be procured at auto accessory shops. These four types of metals give an interesting variation in color and sheen. The aluminum foil bends easily and is particularly satisfactory for making objects which necessitate sharp bends in their construction. While the steel breaks easily, it is an interesting metal to use wherever it can be used flat or rolled.

For the main ideas the class turned to animals and flowers. Free hand patterns were first experimented with by cutting manila paper. These patterns were folded, cut, and shaped quite like the thin metal. After the heavy paper pattern seemed satisfactory, it was opened out and held firmly against the metal. The pattern was then traced onto the metal using a needle or a sharp pointed tool as a tracing instrument. Old shears were used to cut the traced

patterns from the thin metal. The flat metal forms were then shaped with the fingers or the dull edge of a knife.

There was a wide variety of resulting forms. Some of the results were mouse heads, dogs, cats, swans, saucy peacocks with spread tails, and armoured knights.

Another variety of favor was easily made by mounting several more spiral steel shavings by means of small staples onto halves of corks to make miniature plants. The corks were representative of tiny flower pots or bases. Small pieces of sheet cork and bits of metal shavings also adapt themselves as decorations for such parts of the animals as whiskers, wings, and ears, or as the stems of flowers.

The effectiveness of these small flowers inspired the class to make a large plant for a table centerpiece which they named "The Steel Plant." The small shavings from the scrap bench used for the miniature plants prompted a search for larger shavings of a similar type. They were finally found by ransacking the junk heap of a milling machine company. These metal scraps were both blue and natural colored steel, and were found in a variety of both tight and loose coils. To provide another colored metal some copper scraps were shaped by wrapping them around a piece of wood and then slipping them off the wood without unwinding the coils.



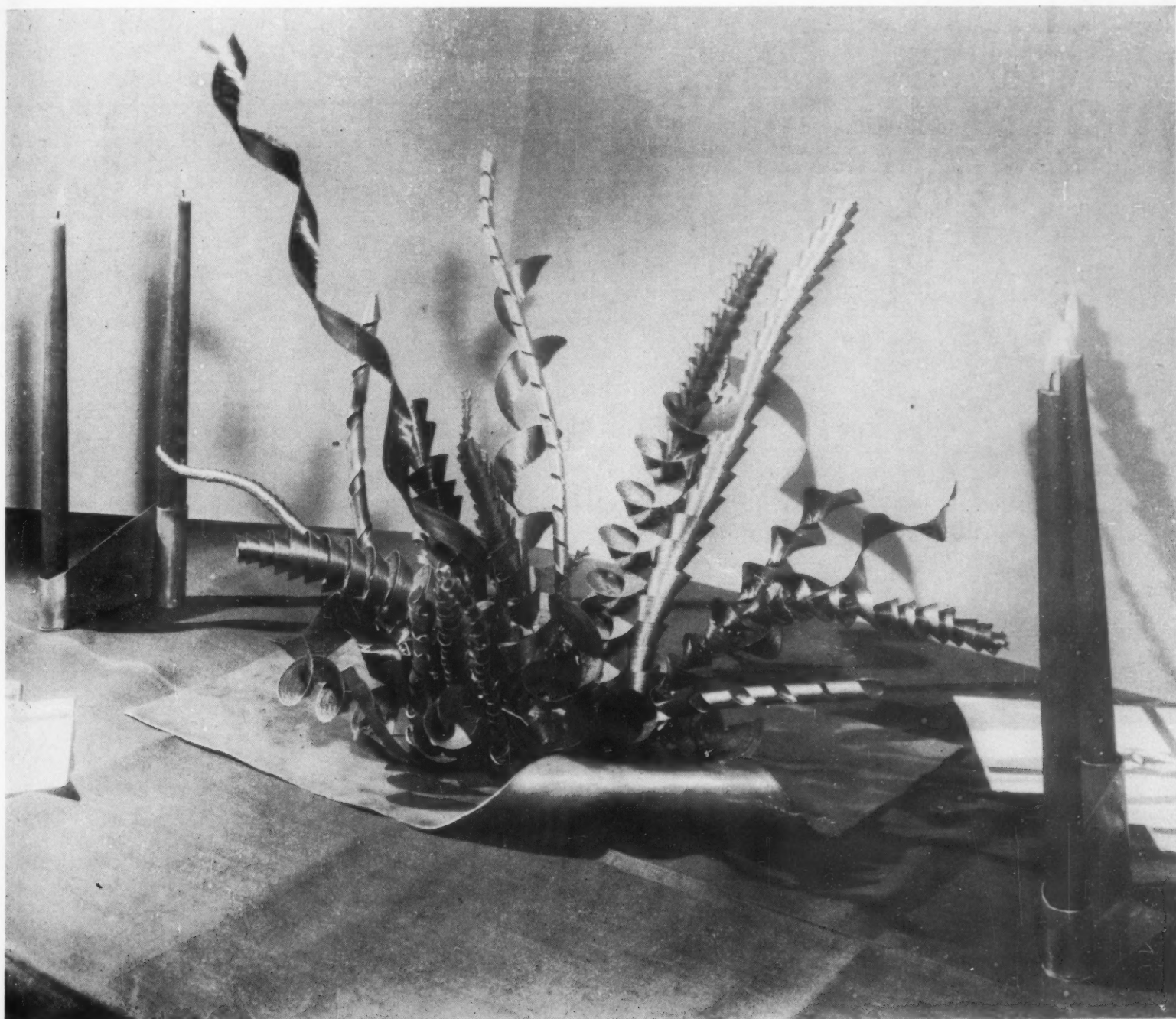
In order to keep the metal coils in an upright position a holder was made of a sheet of lead. A rectangular piece about six by twelve inches was used. This metal sheet was fringed in from the ends for from four to five inches and about one-half inch in width. These pliable strips were then wrapped around the ends of the metal spirals to hold them in their desired position to form a plant-like group. Varying the lengths of the coils as well as the colors and kinds of metal added interest in the grouping.

A base for this plant was made of a larger piece of sheet lead about twelve by fifteen inches. This was simply

and effectively rolled at the two opposite corners. The dull sheen of the lead was good in color and its weight and pliability made it ideal for a base.

When this centerpiece was used it was placed upon a medium blue linen cover. Modernistic double copper candle holders with candles of a blue similar to the table cloth were at either end of the table. The blues of the linen and the candles formed an unusual blending with the blue light of the iridescent cast of the steel. The contrasting copper and brass reflected the color note of the flame and surprisingly enough produced a complementary color harmony.

Corks and metal shavings were combined by Mr. Dentler's students to create the unusual centerpiece shown below.





A black and white composition transposed from a charcoal study. The values, varying from black to white, were retained in this opaque technic.





Free brush strokes based on nature rhythms made directly without pencil lines, offer a splendid way to begin creative designing.

On the opposite page: This decorative flower composition was translated in opaque color from a carefully worked out charcoal study.

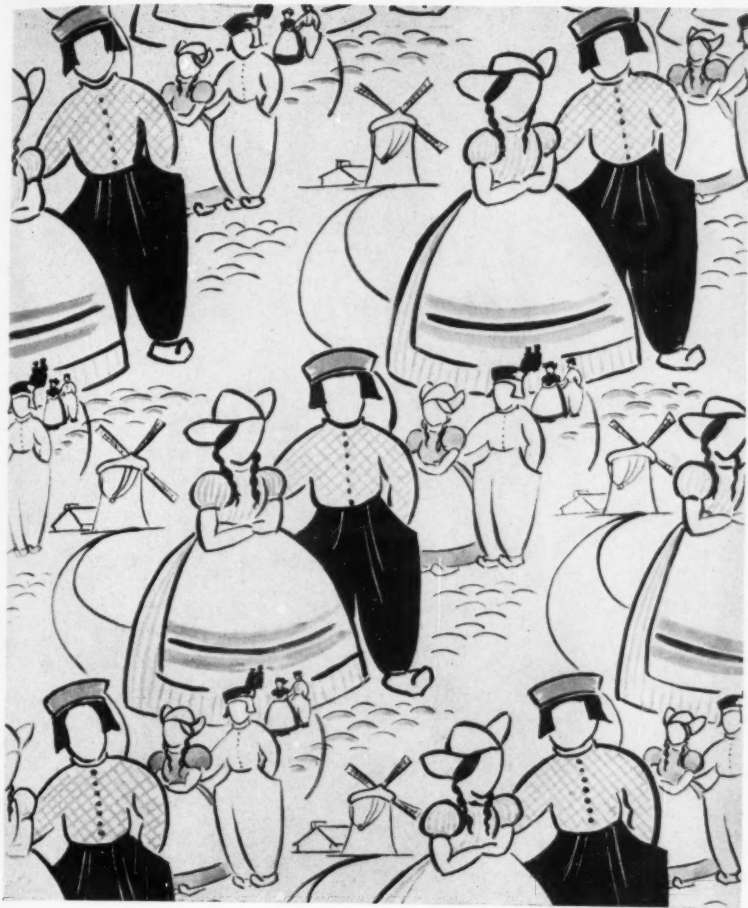


R.W. Corey

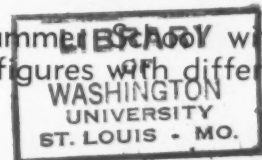


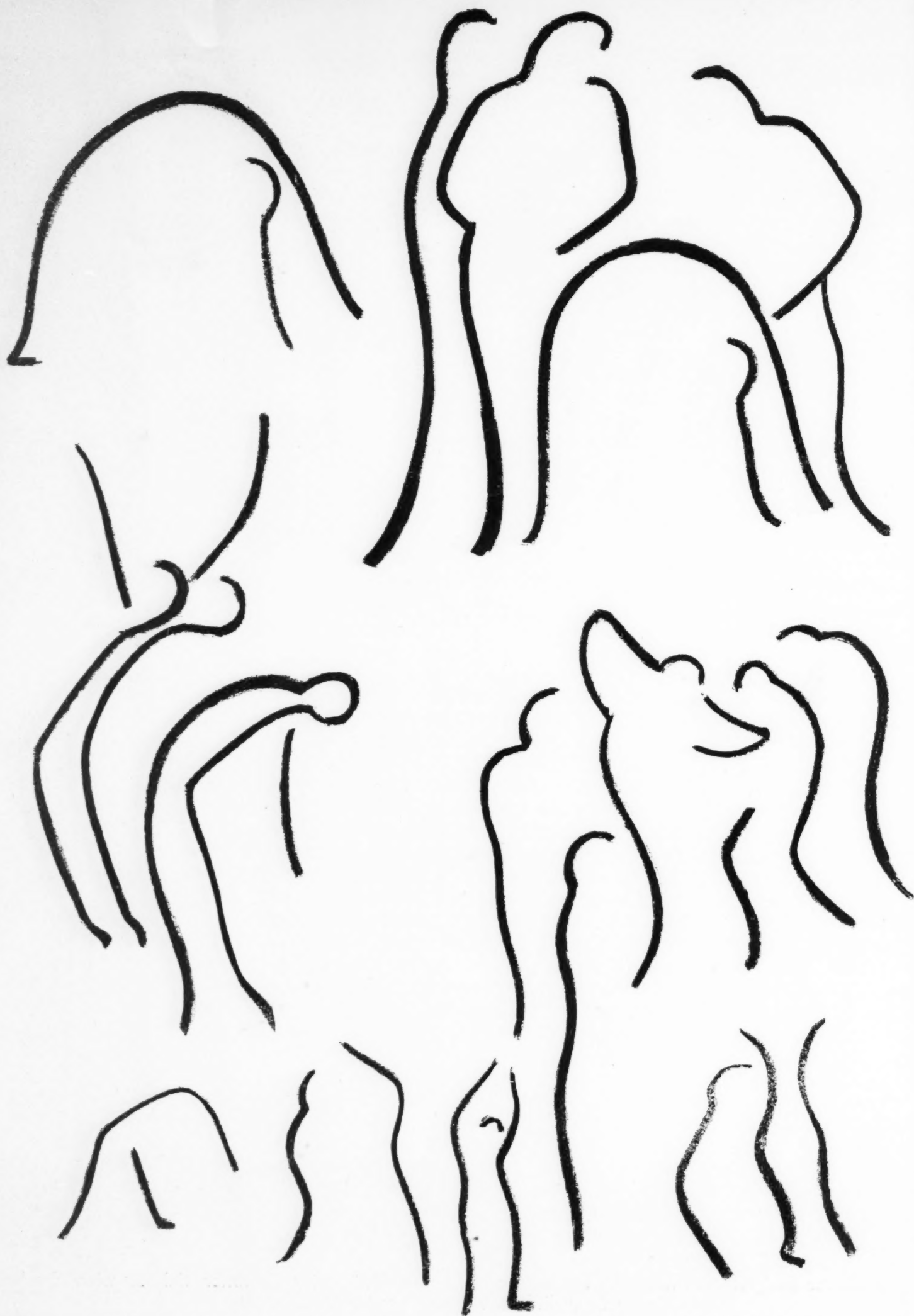
By using free brush strokes and two colors it is possible to arrive at lively figure grouping. Here emphasis has been put on life and movement rather than faithful drawing.





These allover designs were made by students at Syracuse University Summer Session with freebrush technic by four different persons using human figures with differing rhythms.



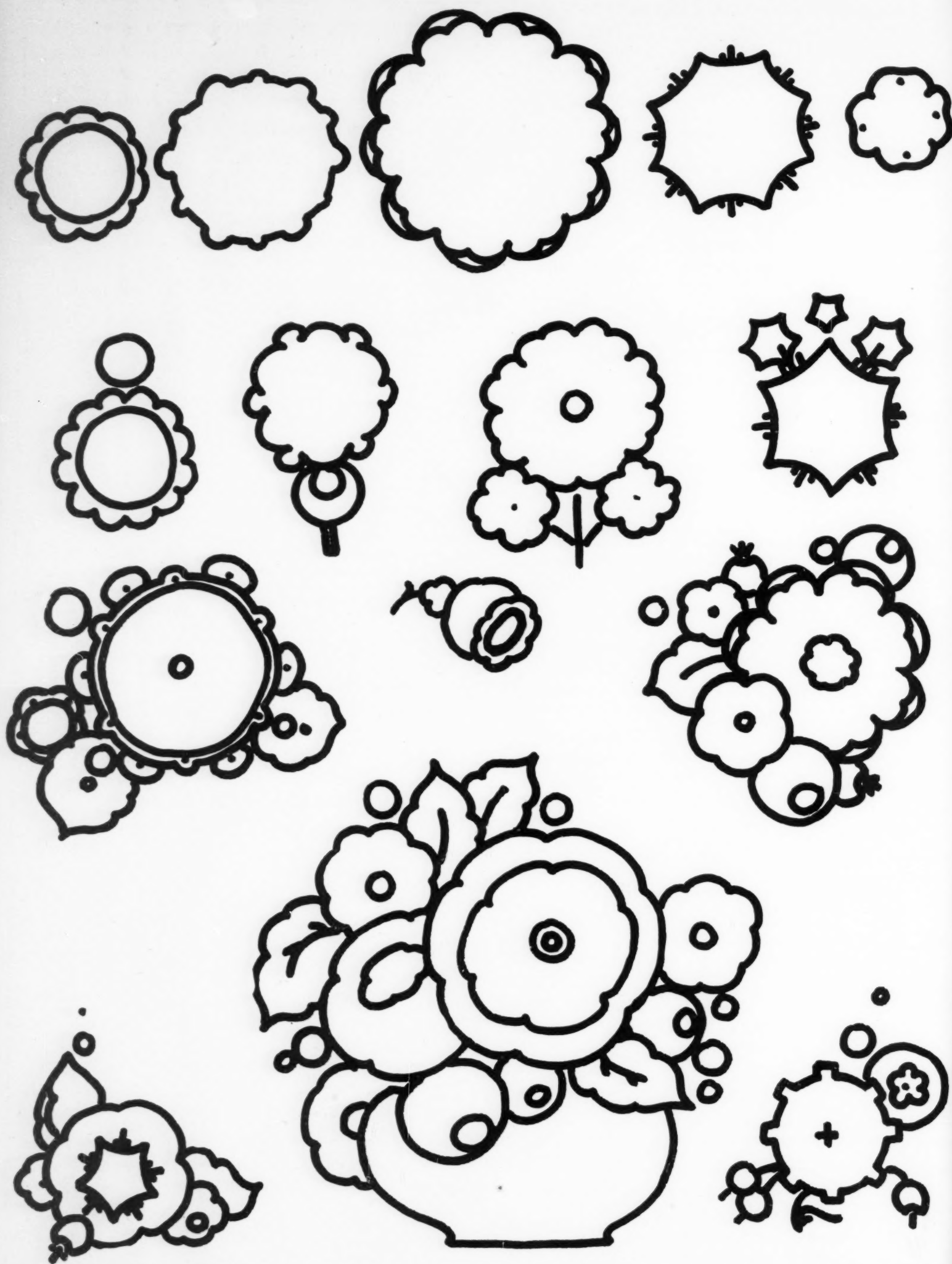


Sketches made from motion pictures. After observing closely a motion picture of dance movements students drew from memory these highly simplified line arrangements.





Composition made from motion picture sketches.



Starting with circles, the beginning designer may create an indefinite number of designs. Great restraint must be used in making variations of the edges. These were made with a lettering pen and India ink by Consuela Newton.



## HANNA MEMORIAL COLLECTION

The Cleveland Museum of Art announces the establishment of the Coralie Walker Hanna Memorial Collection of tapestries, Italian Renaissance furniture, Oriental pottery and paintings, and other objects of quality, all the gift of her son, Leonard C. Hanna, Jr. The collection will be shown as a whole in accordance with the expressed wish of the donor; afterward the objects will be dispersed throughout the Museum.

In the Hanna Memorial Collection there is a very important group of Italian furniture from famous collections which illustrate admirably the characteristics of Renaissance furniture. Typical of the earliest is a Tuscan table, octagonal in shape, with square base and paw feet which in the severity and massiveness of its design, belongs to the late fifteenth or early sixteenth century. The growing sophistication and greater elegance of the High Renaissance show in the superb long table which is sixteenth century date. The supports are three finely designed vase forms, with the motif repeated in the stretcher and accented in the center of each side by an elaborate finial. The table edge is carved with a leaf molding, as are the supports and stretches, a device which adds richness in color. The third is one of the finest examples known of the large circular-top table with massive central baluster and supporting scrolls which suggest the influence of the baroque, and date this Florentine table in the late sixteenth century.

Among the smaller pieces is an early sixteenth century Cassone, or marriage chest. Several chairs include the folding X-chair, which came in during the late fifteenth century and was also popular in the early sixteenth century. From the early eighteenth century dates a screen made from four door panels, with moldings of gold on silver leaf which follow a tendency used in decorative work in both Lucca and Florence.

The credenza, a broad cupboard with doors low enough so that the top might be used as a sideboard, was a favorite piece of Italian furniture, and there are three fine credenzas in the Hanna group which show variations of the type. One of these is simple in form but an elaborately carved surface decoration, accented by toned gold and carefully toned color. Another variant of the general type is a late sixteenth century credenza with the main supports decorated with terms, masks, and with solid, scrolled supports at each end.

Two fine sculptures add a note of interest. One is a Madonna and Child, fifteenth century Florentine, connected with the atelier of Ghiberti; the second sculpture is a profile plaque of Aurelius Antoninus Pius, by a Lombard sculptor of the late fifteenth century.

Outstanding in the entire collection are four tapestries of sumptuous beauty, the earliest of these being the "Madonna and Child with Saints," which was woven about 1490, where for years it hung in the St. Lorenz Cathedral in Nuremberg. This exquisite wool and silk tapestry is one of the most interesting examples of German weaving in the second half of the fifteenth century. In the center of the panel, the Madonna and Child are seated on a grassy bank strewn with strawberries and protected by a low fence; close by is a lily plant and an apple tree. To the left of the group is St. Catherine of Alexandria, and St. John the Divine. On the right is St. Sebald of Nuremberg, and beyond him stands St. Mary Magdalene. A stone wall separates the group from the landscape with distant castles. For an early tapestry, the panel is in an extraordinary state of preservation.

Another splendid tapestry is the "Shepherds in a Round Dance." The scene depicted is a group of shepherds and maidens, who join hands and dance to the music of the bagpipe. An old shepherd stands to one side. The colors are deep and rich, and accentuated by the high-lights achieved through the use of silk woven into the wool.

Three charming pieces add notably to the Near Eastern section of the Oriental Department: a Rhages bowl of the early thirteenth century of a type hitherto not represented; a Mughal painting of the seventeenth or eighteenth century; and another Mughal of the eighteenth century representing Joseph and Potiphar's wife.

# ARTIST'S MATERIALS

## Recommended By Our Staff

### Chalks

American Art Clay Co., Indianapolis, Indiana. Amaco products.  
American Crayon Co., Sandusky, Ohio. Poster Pastello, Ambrite, Hygieia.

### Air Brushes, Artists

Wold Air Brush Mfg. Company, 2173 N. California Ave., Chicago, Ill.

### Crayons

American Crayon Co., Sandusky, Ohio  
American Art Clay Co., Indianapolis, Indiana. Amaco products.

### Finger Paints

American Art Clay Co., Indianapolis, Ind.

### Marionettes

Muller Marionettes, 1324 Ashland Ave., Evanston, Ill.  
Send 10c for catalog.

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

### Marionette Kits

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

### Modeling Materials

American Crayon Company, Sandusky, Ohio. Milo modeling material. Formwell.  
American Art Clay Co., Indianapolis, Indiana. Amaco products.

### Show Card Colors

American Crayon Company, Sandusky, Ohio. Prang Tempera.  
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## NATIONAL CERAMIC EXHIBITION

AN IMPORTANT CHANGE OF DATE IS ANNOUNCED FOR THE EIGHTH NATIONAL CERAMIC EXHIBITION which will be held at the Syracuse Museum of Fine Arts from October 1 to October 30, 1939, with a preview and reception on Saturday, September 30th. This earlier date has been arranged on account of the increasing demand for bookings on the circuit immediately following the initial Syracuse showing.

The deadline for receiving entries will be Monday, September 18th. Full conditions with announcement of prizes, etc., will be mailed early in September.

The jury for the Eighth National Ceramic Exhibition is as follows: Chairman, Dorothy Liebes, Director, Division of Decorative Arts Golden Gate International Exposition; Russell Barnett Aitken, New York; R. Guy Cowan, Syracuse; Francis Henry Taylor, Director, Worcester Art Museum; Viktor Schreckengost, Cleveland.

From the Golden Gate International Exposition, where one invited section of the Seventh National Ceramic Exhibition is on view in the Decorative Arts Building, the following word has come from Roland J. McKinney: "Your ceramics exhibition is, in my opinion one of the hits of the Decorative Arts Section. The collection is beautifully installed."

And from Dorothy W. Liebes, Director of Decorative Arts for the Exposition: "We cannot refrain from telling you how marvelous the ceramics are—it is one exhibit where you can always find a crowd."

All along the line of the regular annual circuit which came to an end on July 1st, enthusiastic reports were received. Said Mary L. Alexander writing in the Cincinnati Enquirer: "This Exhibition has become the most important national event of its kind."

## A PACKAGING TRIUMPH

There's general agreement among commercial artists and school art supervisors that the new "PRANG" Ovl 8 Water Color box is a beautiful example of modern designing.

In examining the box, you note first of all its clear beautiful finish and simple, attractive cover design. Next, as you open it, that it is a nib-locking box, closing into a secure, compact unit. As you raise the cover, the most striking feature of the box is at once evident—the oval half pans. They present a large surface expanse of color—the artist at once pictures the easier wetting and lifting of color—and the elimination of excess "scrubbing"—an important time-saving element.

With the new oval pans, exactly thirty-two corners have been eliminated—and corners, even though rounded, are hard to get color out of with a water color brush. It's hard on the brush too, hard on the patience of the user, consumes considerable time, and in the long run results in untold waste of color. The oval half pans on the other hand are streamlined—shaped to the brush. Color is as easily removable from the bottom of the pan as from the top. There is not a particle of waste.

A special brush rest, fashioned as a part of the half pan tray, keeps the brush from the bottom of the pan. A fine bit of streamlining has also been done for the accessibility of the brush. Three depressions in the middle of the shoulder of the tray allow the fingers to fall in back of the brush for its easy removal. The brush itself has come in for its share of improvement, too. It is a quality SURE-POINT, having maximum spring and fine point for detail work.

An extension of the metal at the back of the tray provides a spring which, with slight pressure, releases the tray and it is then lifted easily from the box. The tray can now be fitted onto the front wall of the box and pushed down securely in place by means of a nib-locking arrange-



ment at the back of the tray. A compact, convenient, working unit results.

Five depressions in the cover of the box provide mixing pans of various sizes, and the box proper can be used for a water pan, if desirable, or for an added mixing pan for large areas.

One reason why water colors have not been used more generally in the classroom is the time required to assemble materials preparatory to beginning actual work. The Ovl 8 box provides the art teacher with a modernly-compact, quick, efficiently-working unit—it takes but a moment for the class to get underway. In this new "PRANG" Ovl 8 Water Color box are combined speed, beauty and utility, the three by-words of modern packaging. It is a product of The American Crayon Company, Sandusky, Ohio.

## JAEHNE COLLECTION OF NETSUKES

More than 1,200 examples of Japanese netsuke, carved buttonlike objects fashioned by Japan's finest craftsmen, have been placed on exhibition in the East Gallery on the second floor of the Newark Museum. Selected from the Museum's recently acquired Jaehne Collection, they represent one of the largest and most varied collections of netsuke in the country.

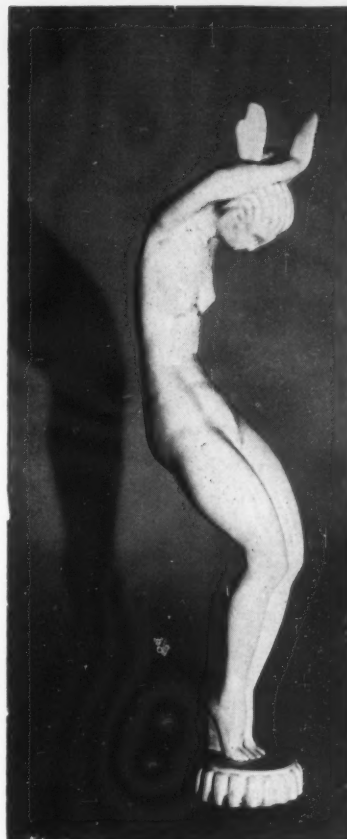
The absence of pockets in Oriental dress makes the netsuke a necessary part of the costume. They are used as toggles to secure the cord which holds medicine cases, tobacco pouches or other articles suspended from the sash. Netsuke are small and of various shapes, made of ivory, wood, silver, gold and other fine materials, and always have two openings in their design for the cord to pass through.

Netsuke are valued for their artistic qualities and as examples of technical dexterity. Many show a keen sense of humor and vivid imagination on the part of the maker, as well as a wealth of skill and patience. In subject matter they reflect the legends, religion and daily life of the Orient. No subject was too humble for the netsuke maker and few too sacred, and the Jaehne Collection represents every variety. Fruits, flowers and vegetables are cleverly imitated and animals are carved with realism in spite of the small scale. Others depict tradesmen at work, domestic scenes, children, mythical beings, insects, fish, birds, and actors' masks. In shape the netsuke varies from a rounded form, probably the most practical, to a triangular shape which reveals the adaptation to the tapering form of the elephant tusk. Another type, known as manju, looks like a flattened globe.

The sash, or obi, became fashionable in Japan some time in the eighth century and it is likely that the netsuke began to be worn about the same time. The first thing used for the purpose was perhaps a stick, or a gourd, or any other small object about which a string could be tied. The introduction of tobacco in 1570 created a great demand for netsuke although they were probably not decorated until the carvers of household gods turned to fashioning these useful articles.

A good netsuke, suited to its purpose, has a compactness and a sculptural feeling remarkable in so small an object. The wood in which many are executed has acquired a beautiful finish with age, and those of old ivory have a rich tone which modern imitators cannot duplicate. Another fact, striking to those who view a collection as varied as that at the Newark Museum, is that, unlike the western artist who often completes only the part to be seen, the netsuke maker always finishes all sides with equal care and detail.

In addition to the netsuke, the Museum shows about 70 examples of ojime, the bead which slides along the double cord between the netsuke and the suspended article. Ojime are also products of fine craftsmen and have the same variety of design which makes the netsuke outstanding.



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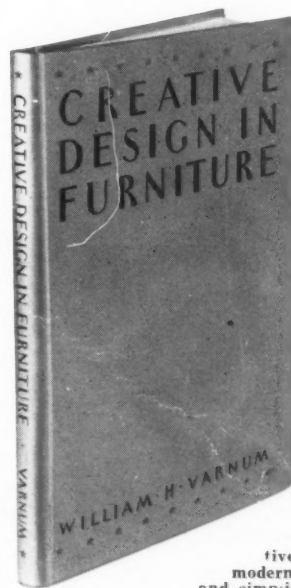
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## A MODERN VERSION OF PYROGRAPHY

Pyrography, one of the most ancient of decorative arts, which is applied to wood by partially burning or charring, is being revived with modern technique by WPA workers in the State of Washington, where thirty-two roadside historical markers have been constructed to be placed at appropriate locations throughout the state.

The signs are more than eight feet high and six feet wide, made of three-inch planks and hung between two peeled cedar poles. Approximately one hundred words, or less, of historic text covering the designated site are inscribed on each sign by means of three-inch cut-out letters. The letters are first patterned in fibre-board, cut out on the three-inch planks with furniture router, and burned in by using cast steel letters heated in a brick forge.

Workers on the project include carpenters, blacksmith, sign painters, mechanics, helpers, and foremen. Among materials and tools listed for the work are guide straps, wood clamps, electric torches, forge, hand torches, applicators, press drill and bits, sliding guides, thirty-five cast capital letters, and first aid supplies. In order to insure resistance to weather and to improve final appearance, the markers are given several coats of shellac and alcohol and then two coats of varnish.

This revival of the use of pyrography by the WPA workers recalls the story of this art through the span of hundreds of years. Primitive tribes on both hemispheres were not alone in their pyrographic expression. Many specimens of their work are displayed in the British Museum and elsewhere, but the British themselves indulged informally in the art in comparatively recent times. Around the fire-side of some Elizabethan pub or tavern clubhouse, where Bohemian intellectuals gathered for bits of gossip over mugs of stout or ale, it was the custom for artists in the crowd to use any handy hot poker or sketch scenes on plank walls or beams to depict lively subjects under discussion.



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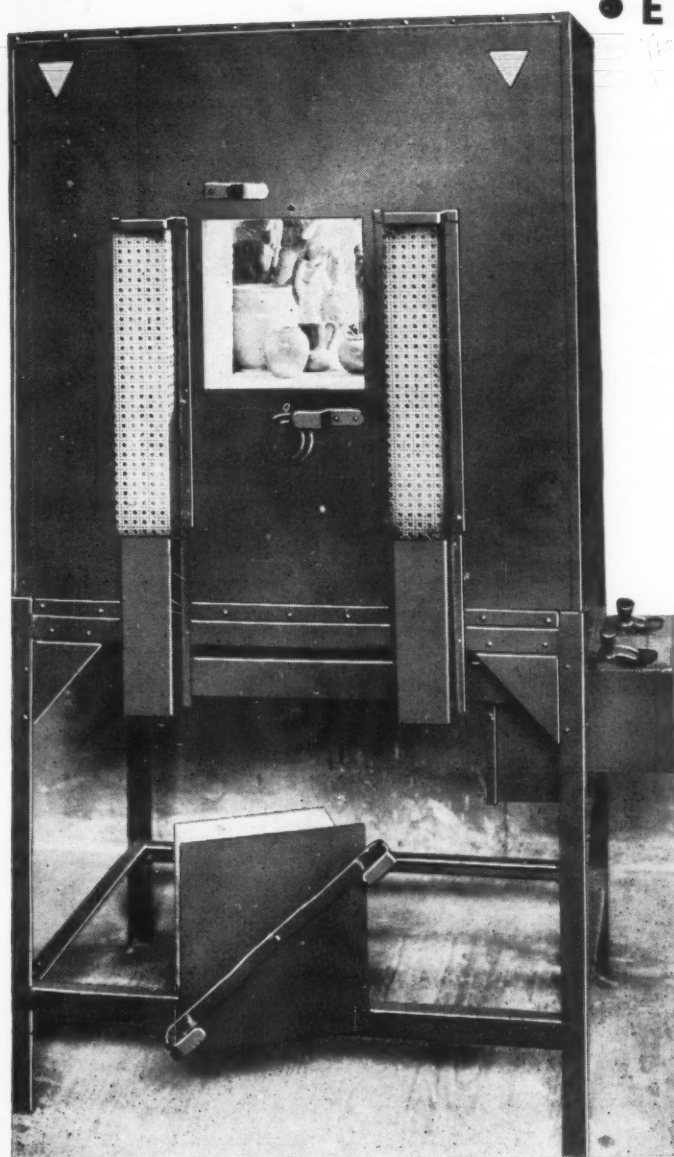
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